Dedicé à

LADY GOLDSMID.

SUITE

pour

Piano, Violon et Violoncelle

par

AGNES ZIMMERMANN.

OP. 19.

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No. 3791

SUITE.

I. Introduction et Allegro.

Agnes Zimmermann, Op. 19

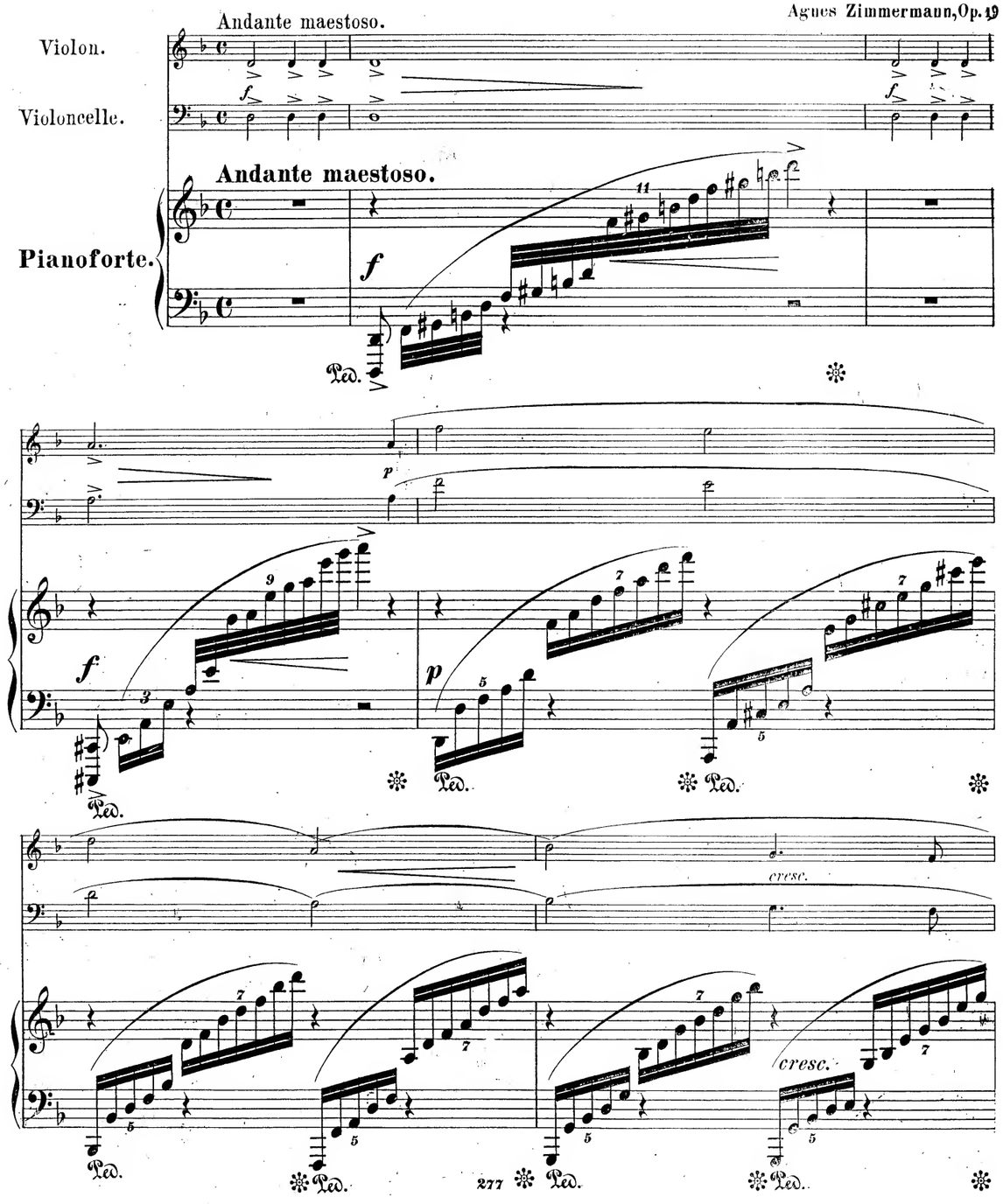
Andante maestoso.

Violon.

Violoncelle.

Andante maestoso.

Pianoforte.



sf

f dim. p cresc. sf

Ped. Ped. Ped. Ped.

p p

sf cresc. f dim. p

Ped. Ped. Ped.

pp

dim. pp

Ped. Ped.

pizz.

pizz.

p cresc. f rit.

Allegro energico.

arco

arco

Allegro energico.

30

sempre ff

sempre ff

tr

tr

sf

sf

sf

p

p

p

p

277

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

ff

p

cresc.

ff

p

cresc.

ff

ff

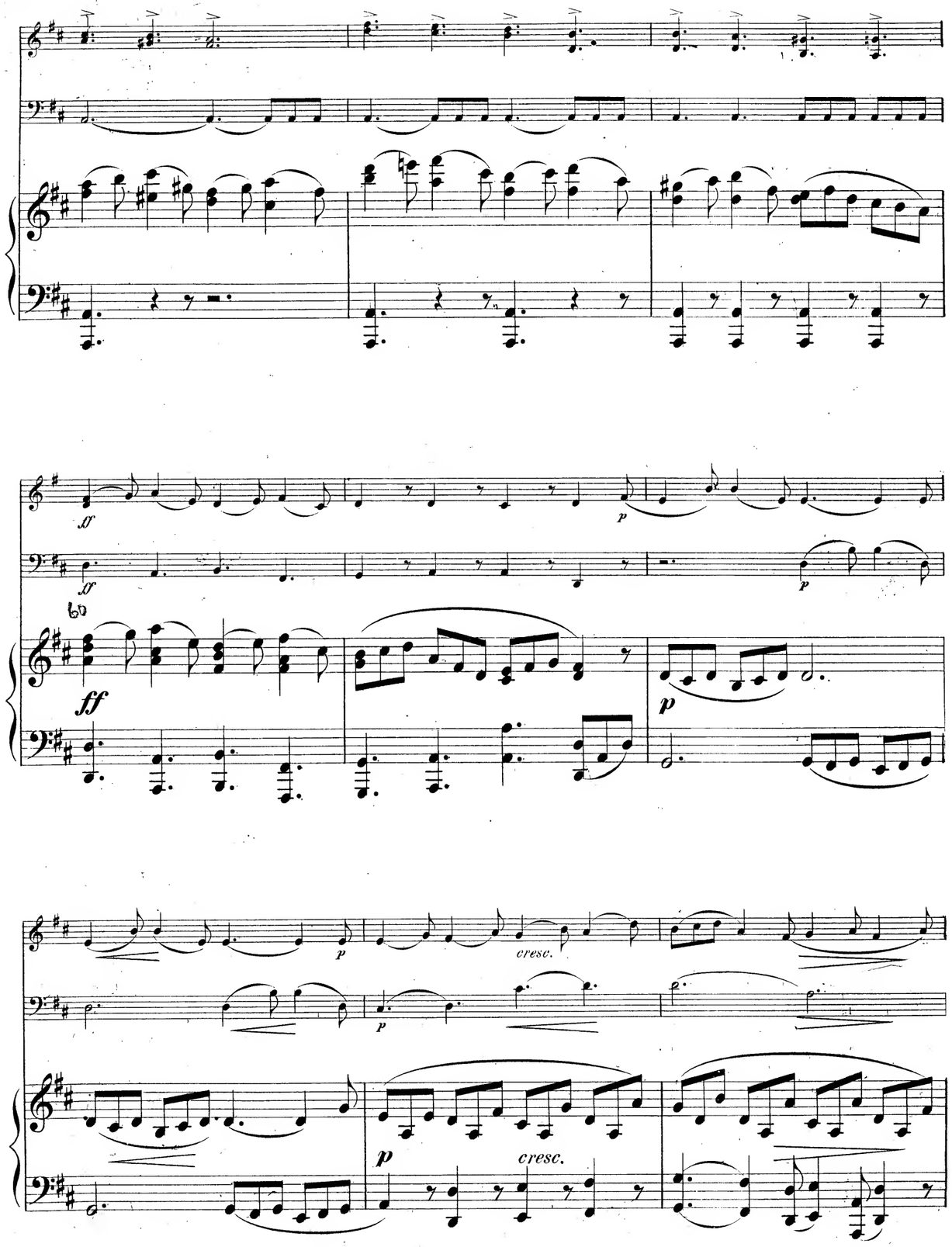
ff

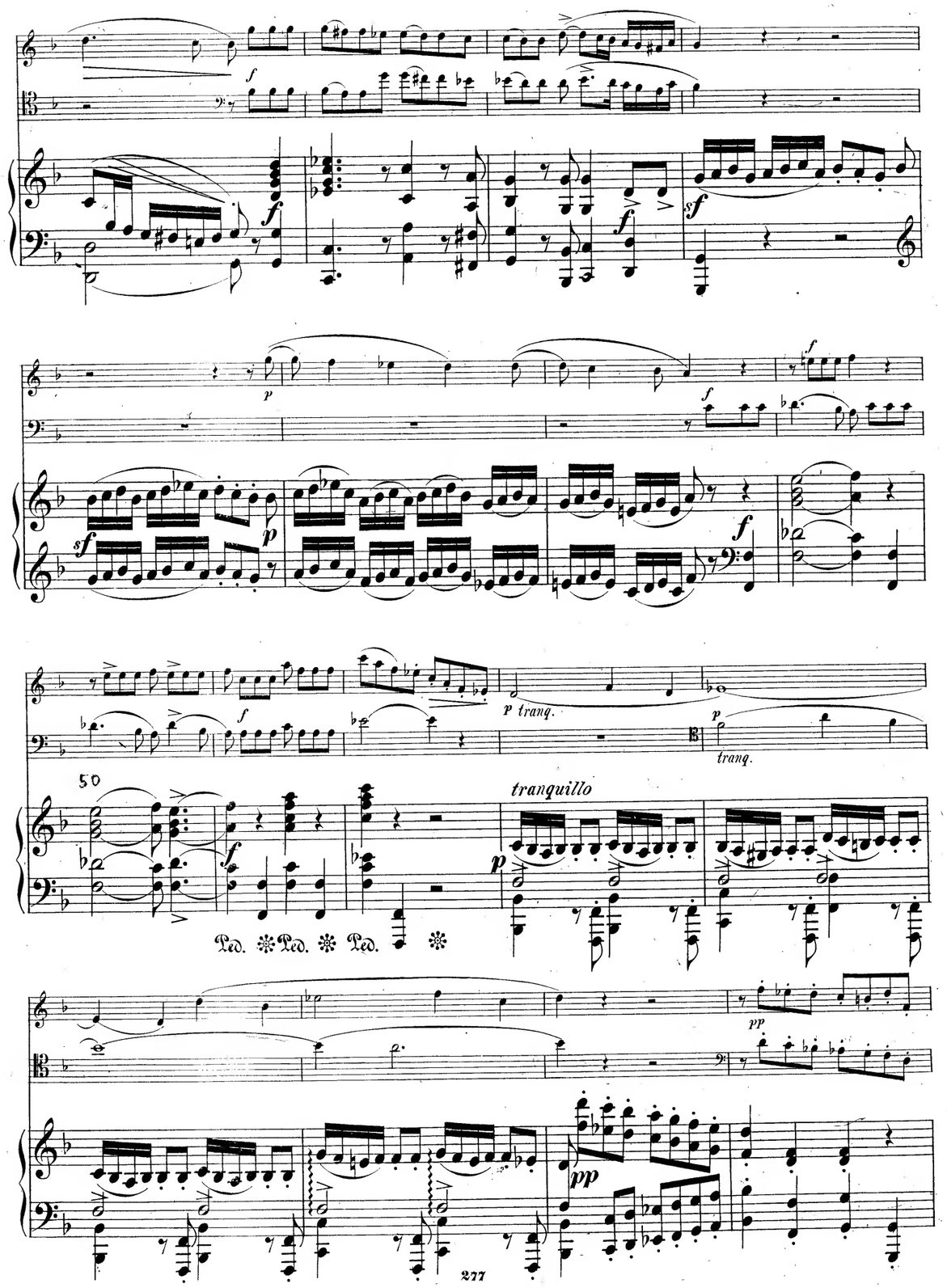
8

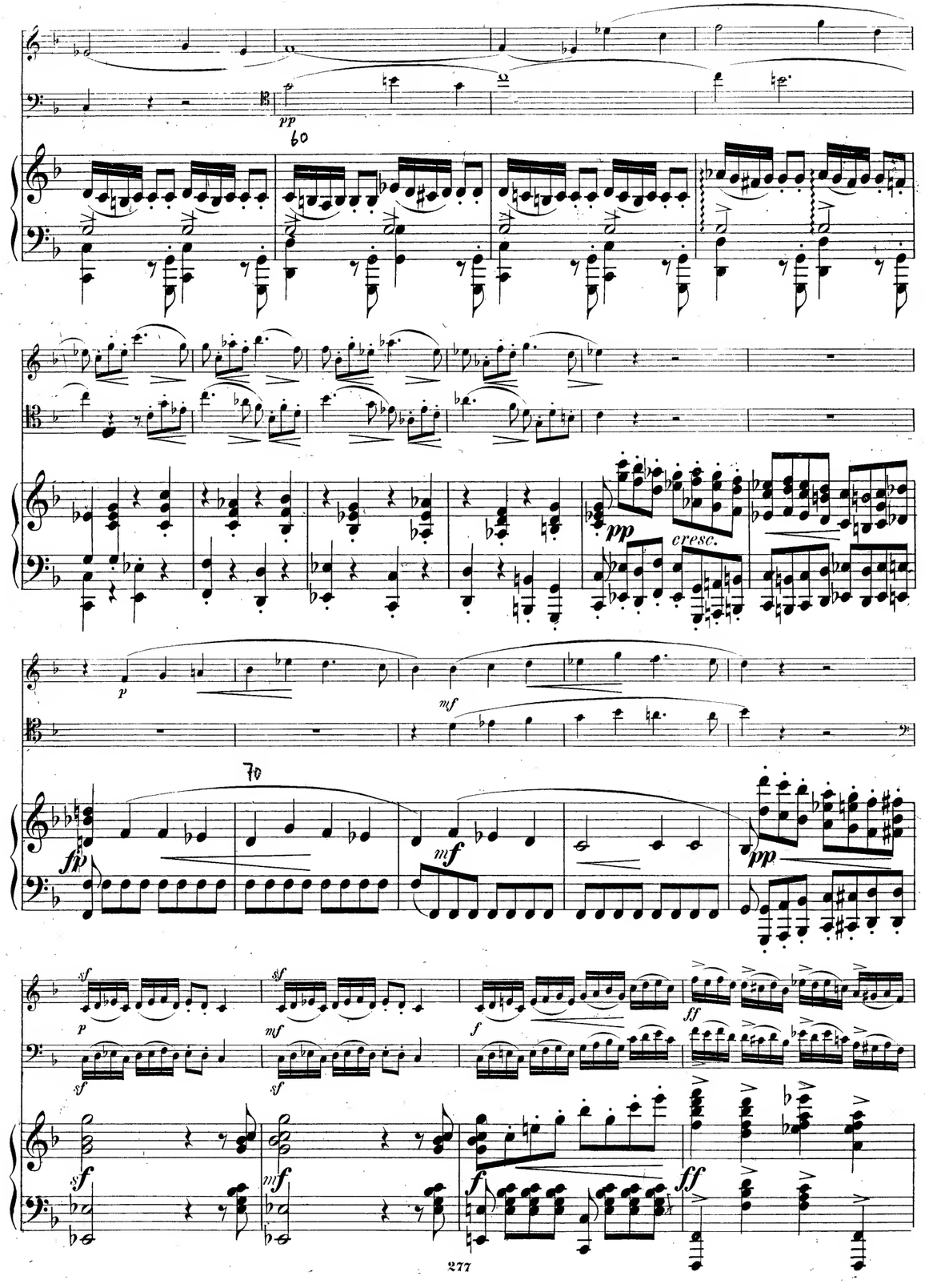
sf

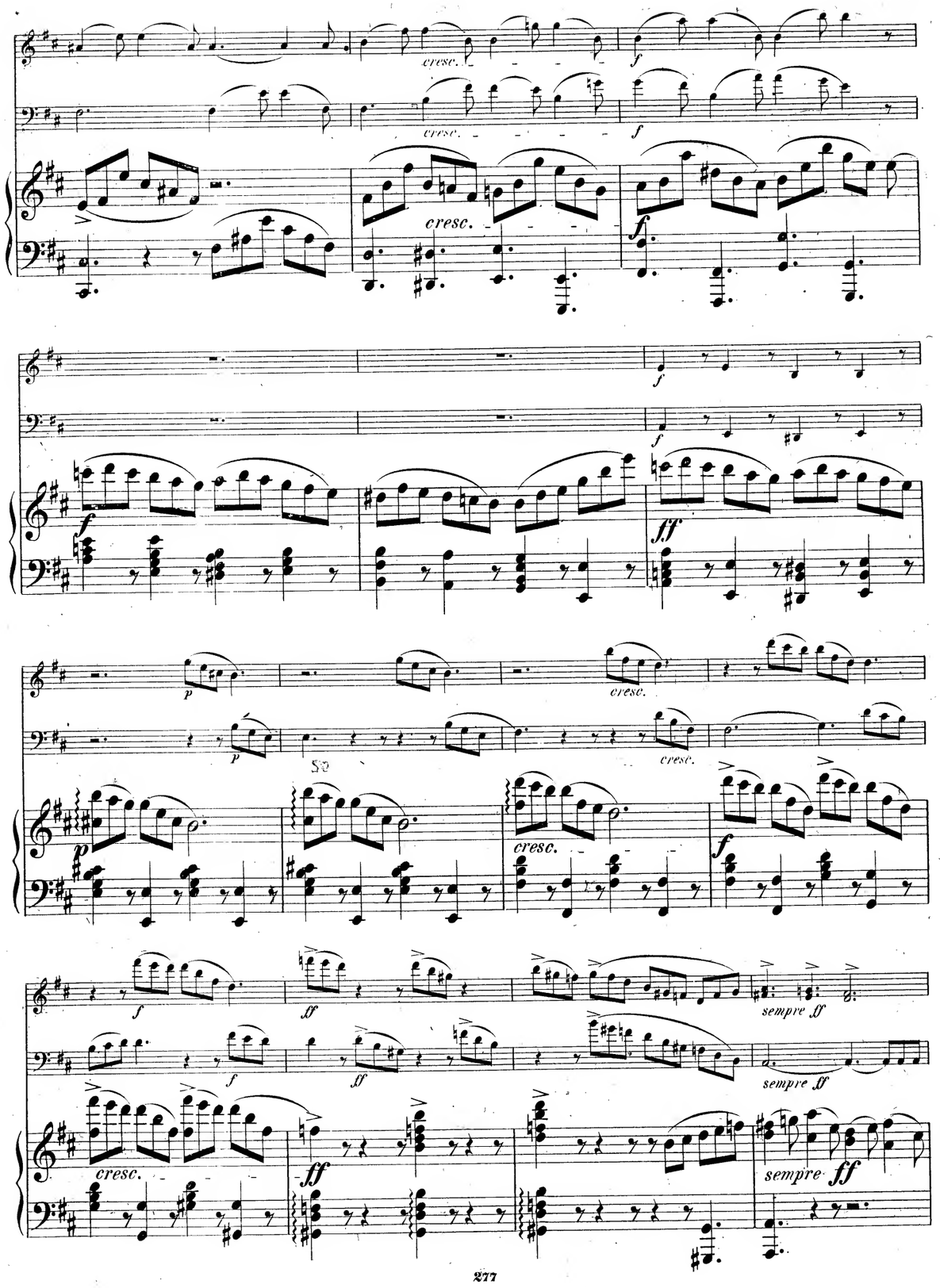
ff

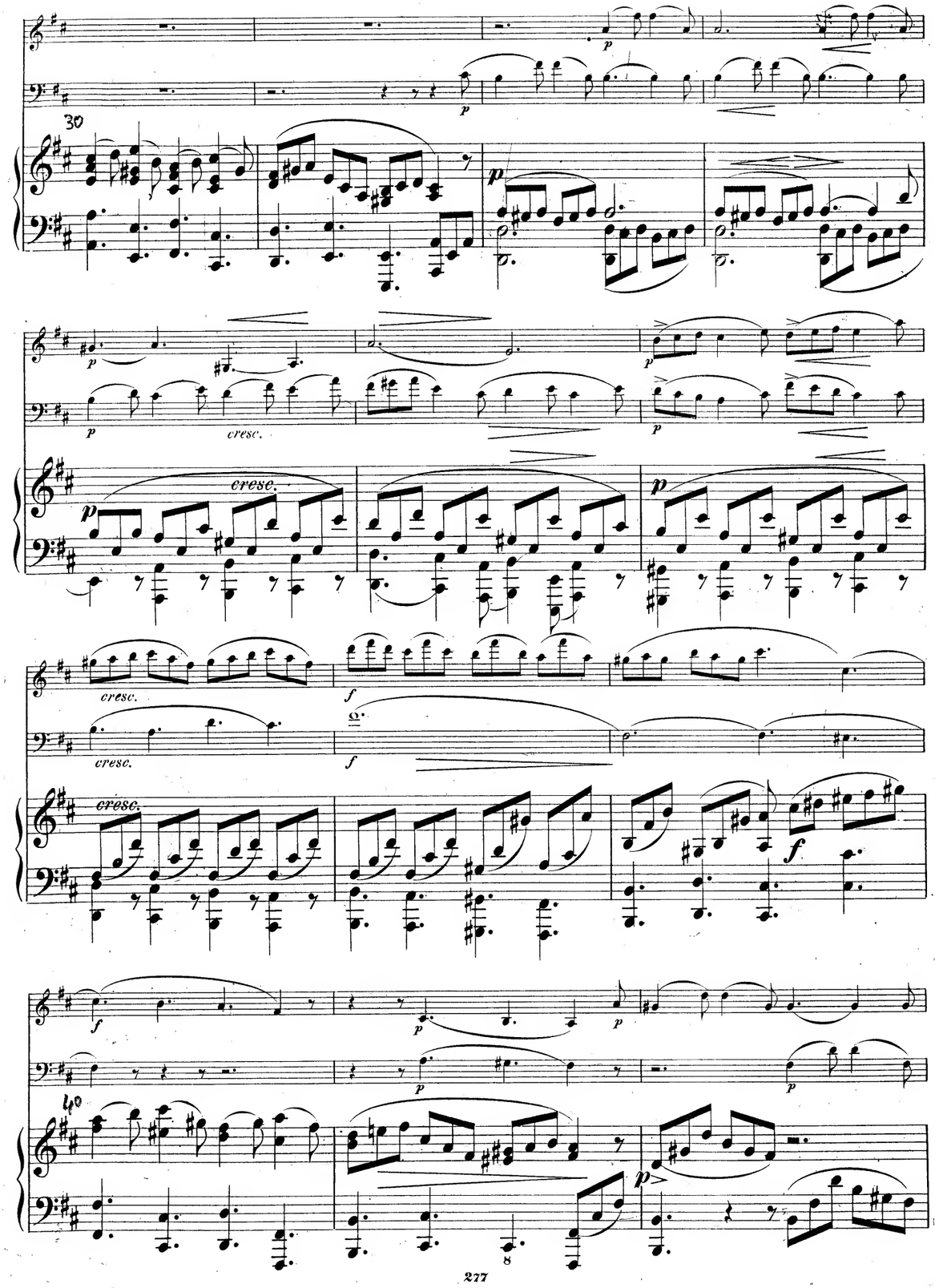
277

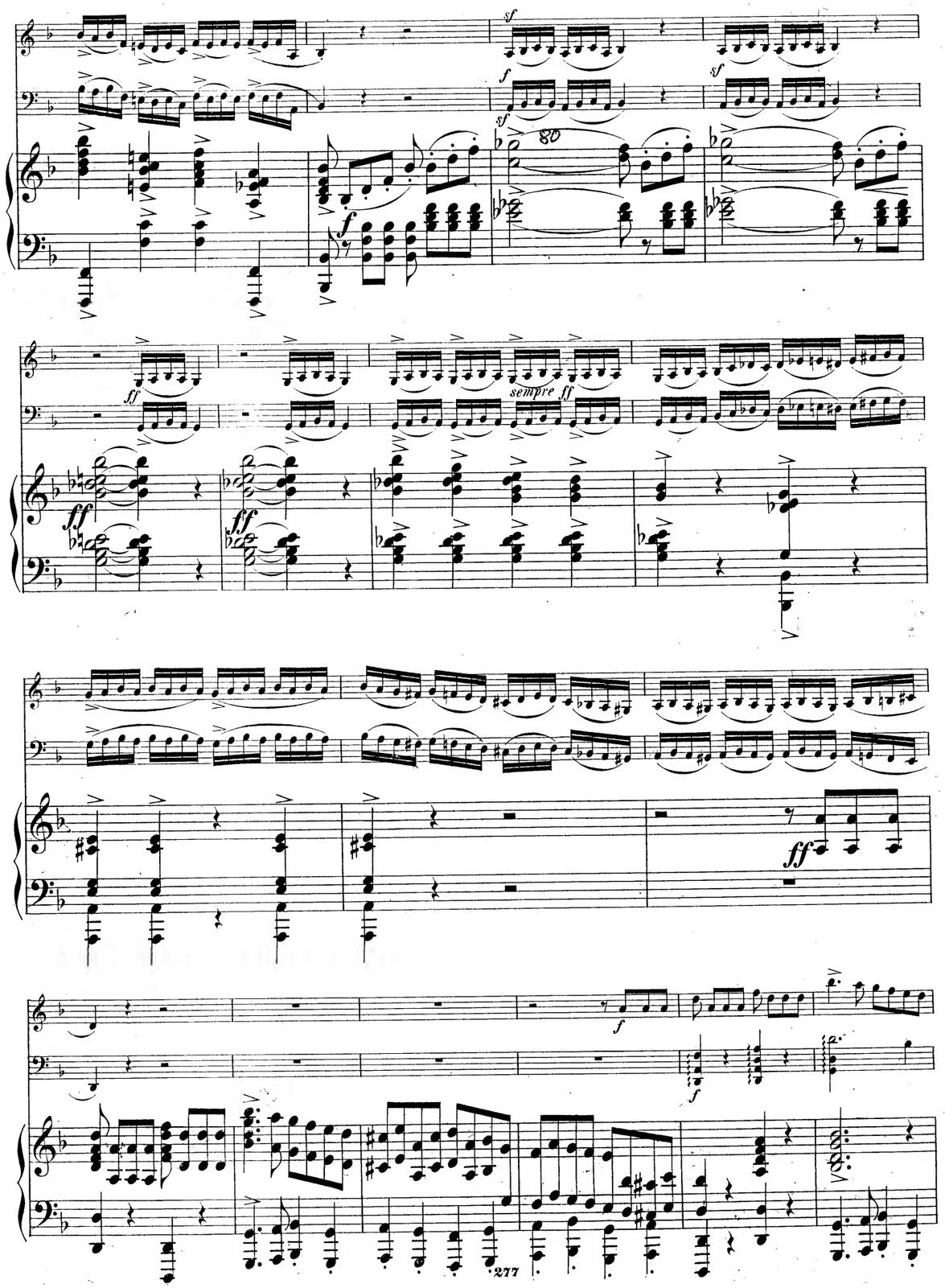

ff
p
cresc.

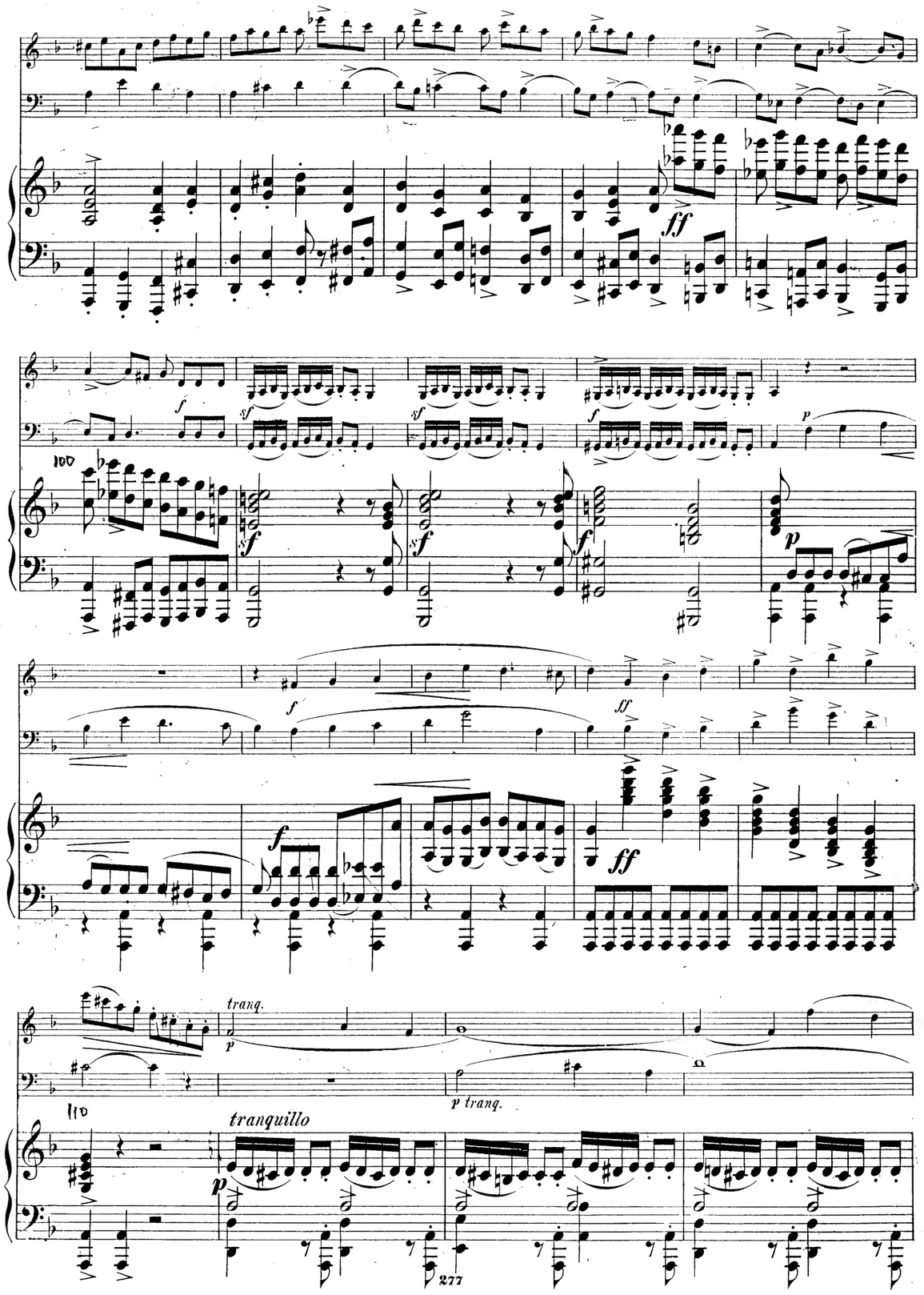

f
sf
p
p tranq.
tranquillo
Ped.
pp

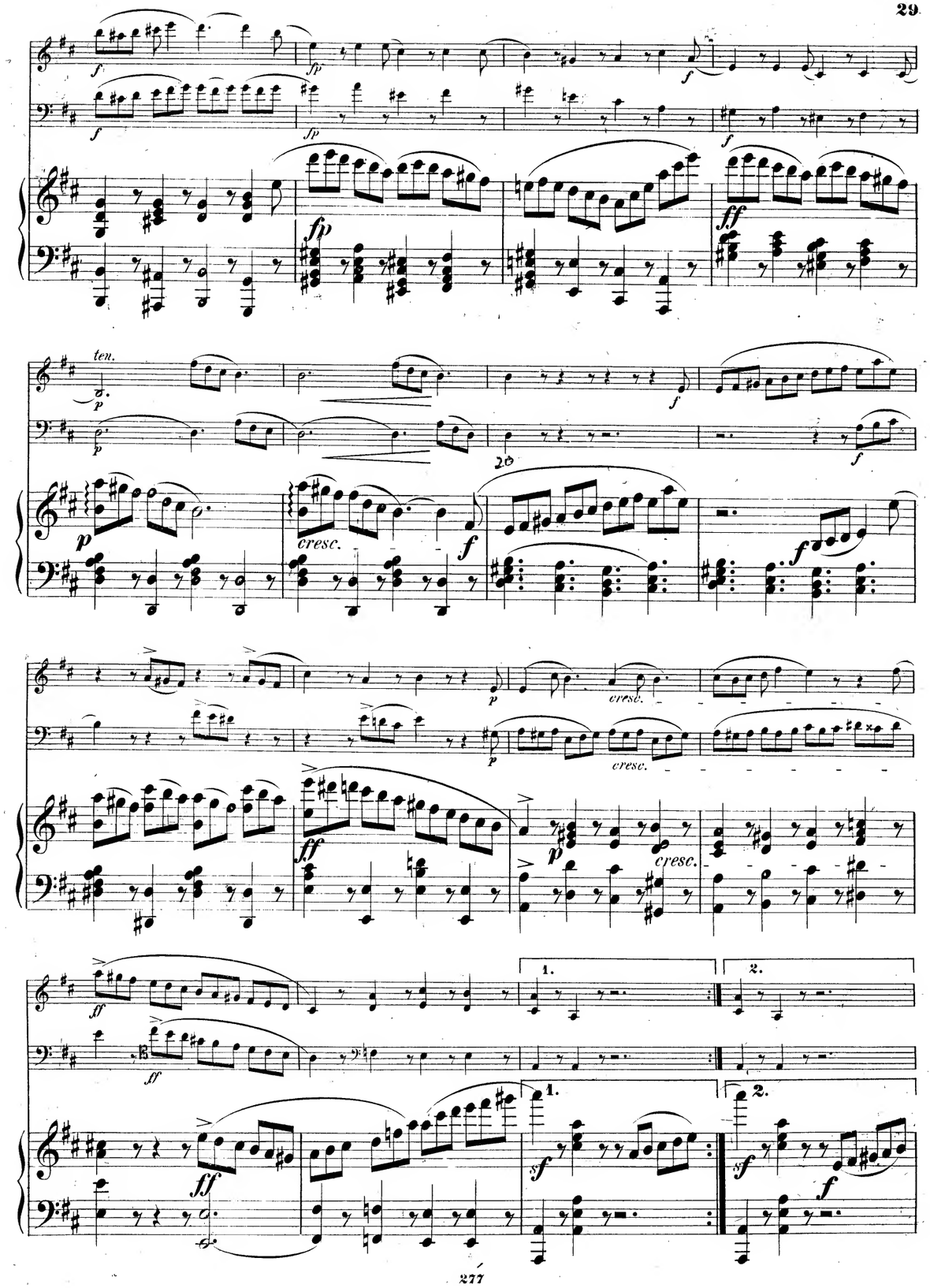

pp
cresc.
p
mf
fp
pp
sf
f
ff


cresc.
f
ff
p
sempre ff


cresc.
cresc.
cresc.
cresc.
cresc.


sempre ff

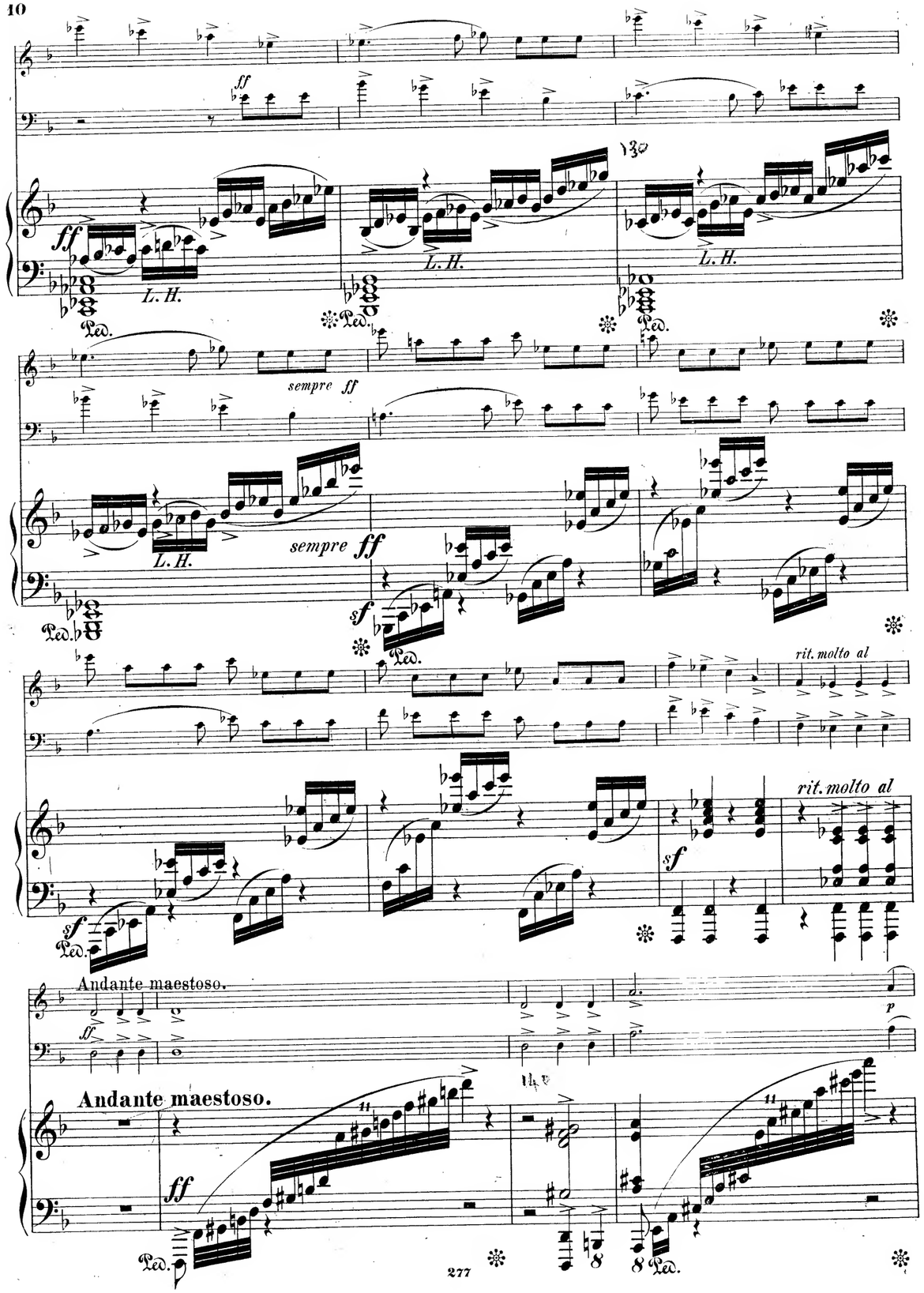

tranq.
p tranq.
tranquillo

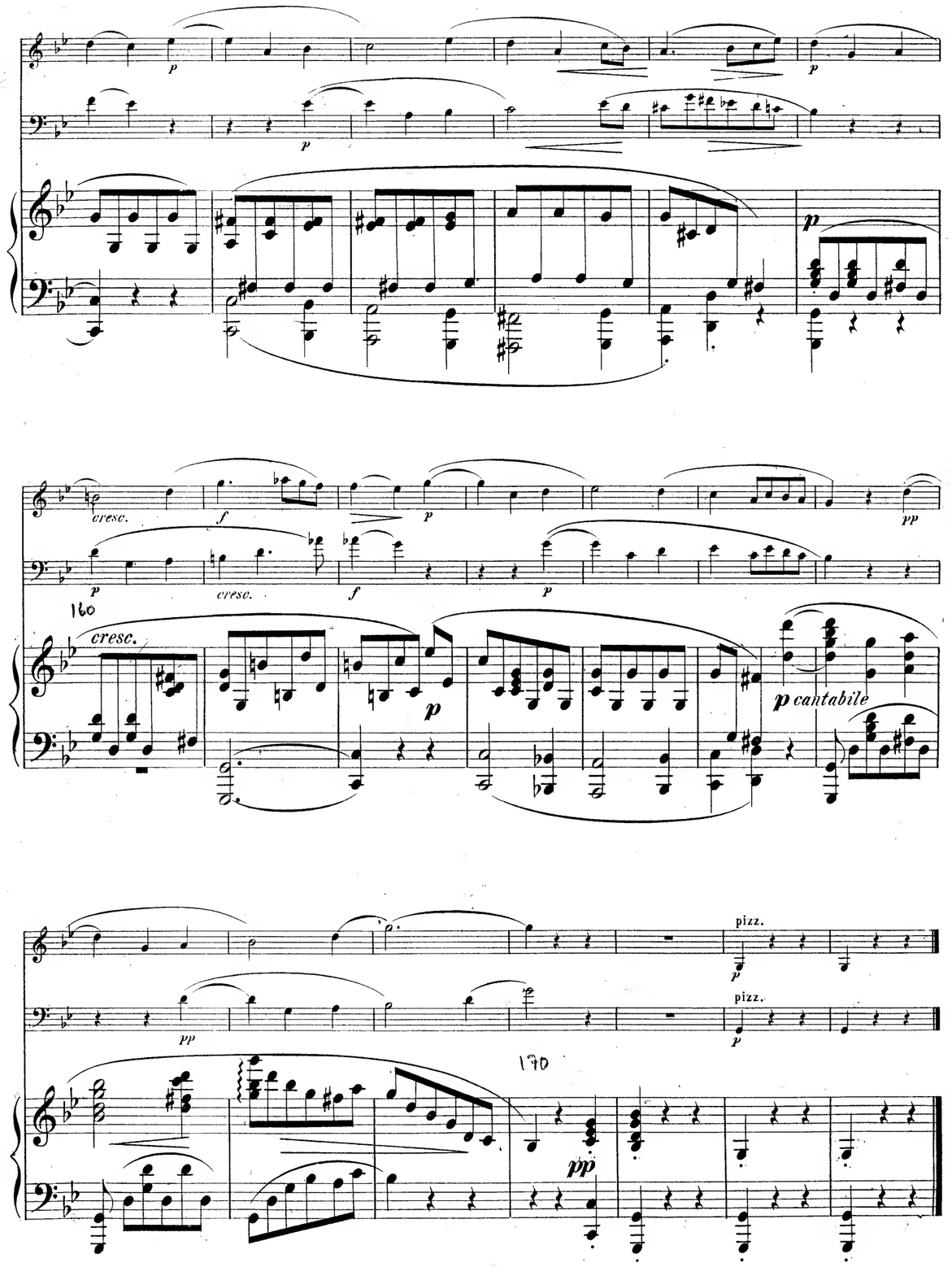

ten.
cresc.
cresc.
cresc.
cresc.
1.
2.

V. Gigue.

Allegro con spirito.

Allegro con spirito.

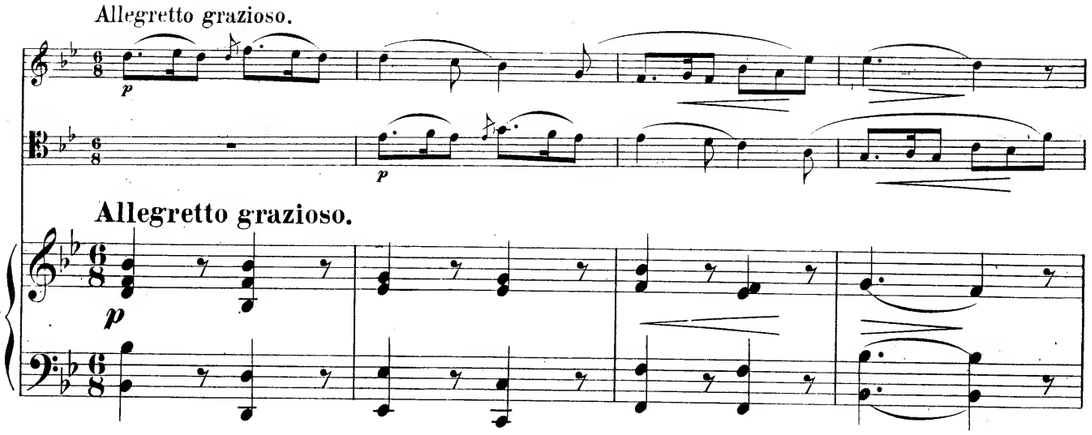

ff
L. H.
Ped.
sempre ff
sf
rit. molto al
Andante maestoso.
p

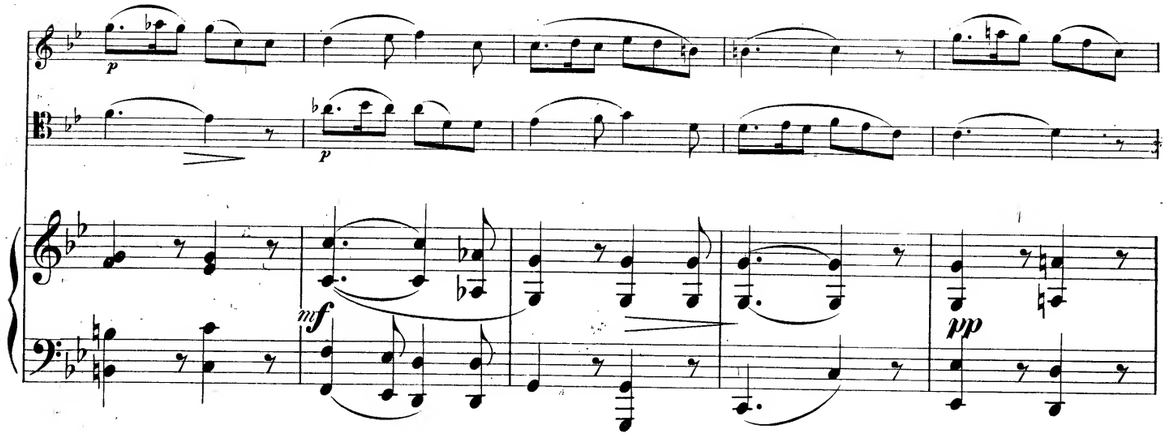

p
cresc.
f
pp
p cantabile
pizz.

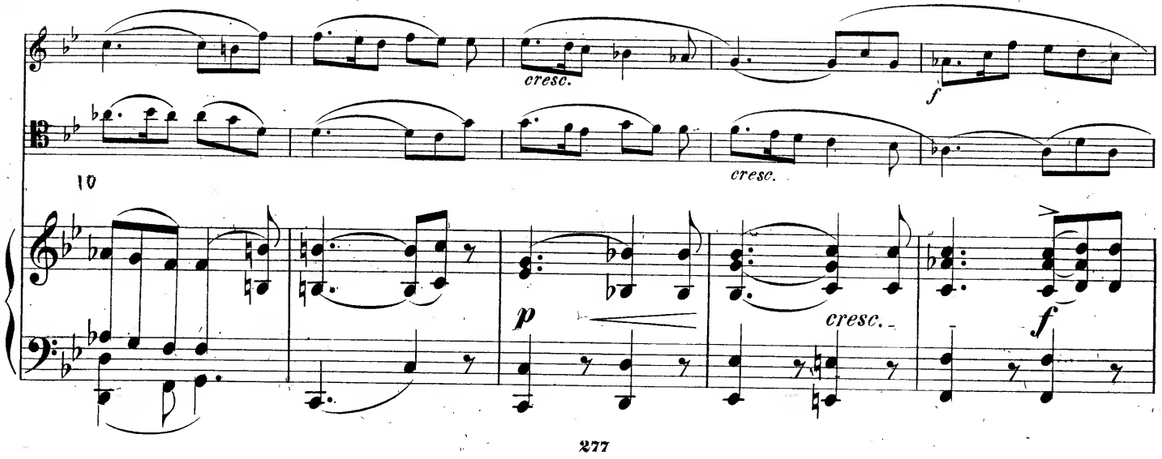
Allegro energico.

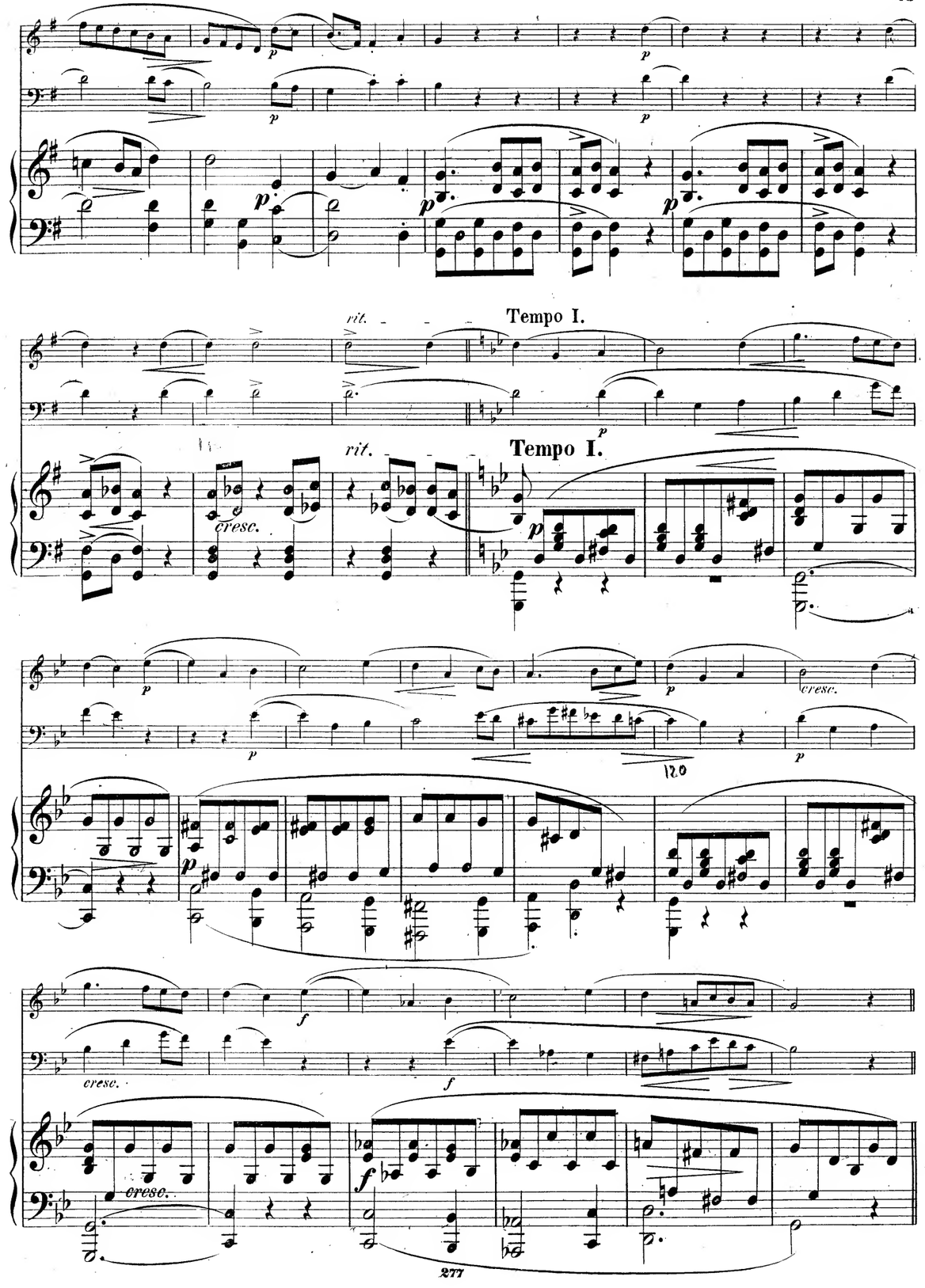
II. Canon à la 7ième.

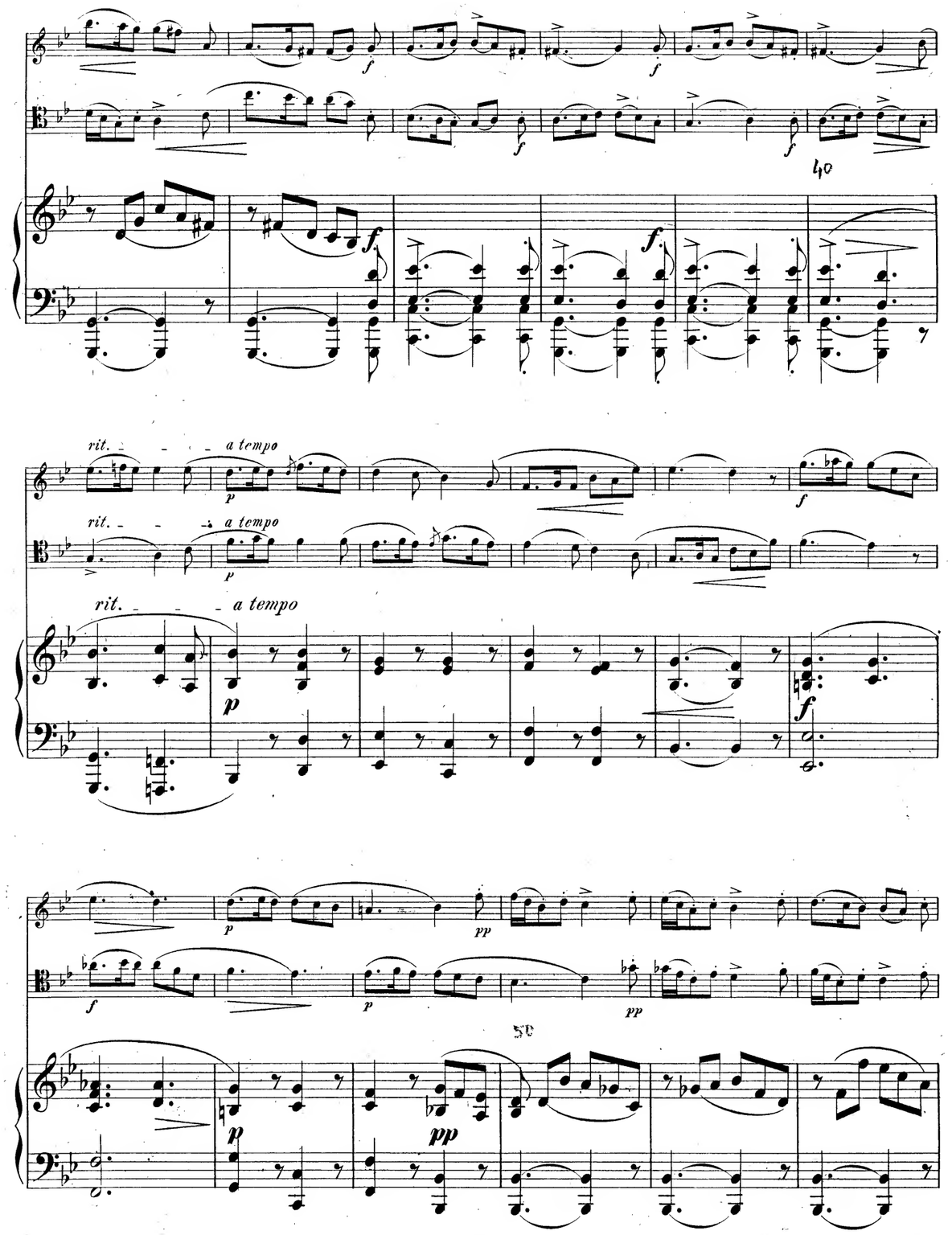
Allegretto grazioso.

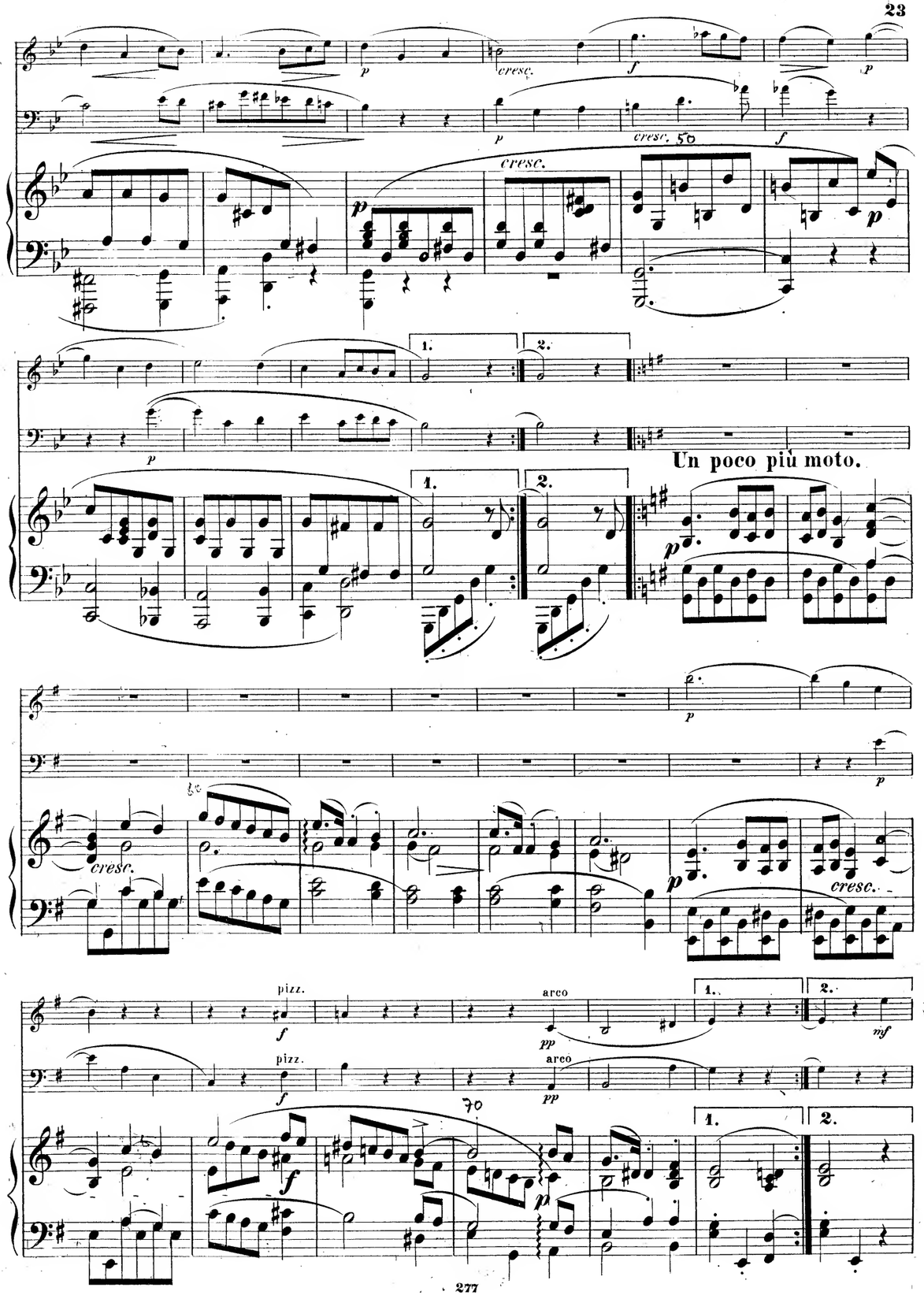






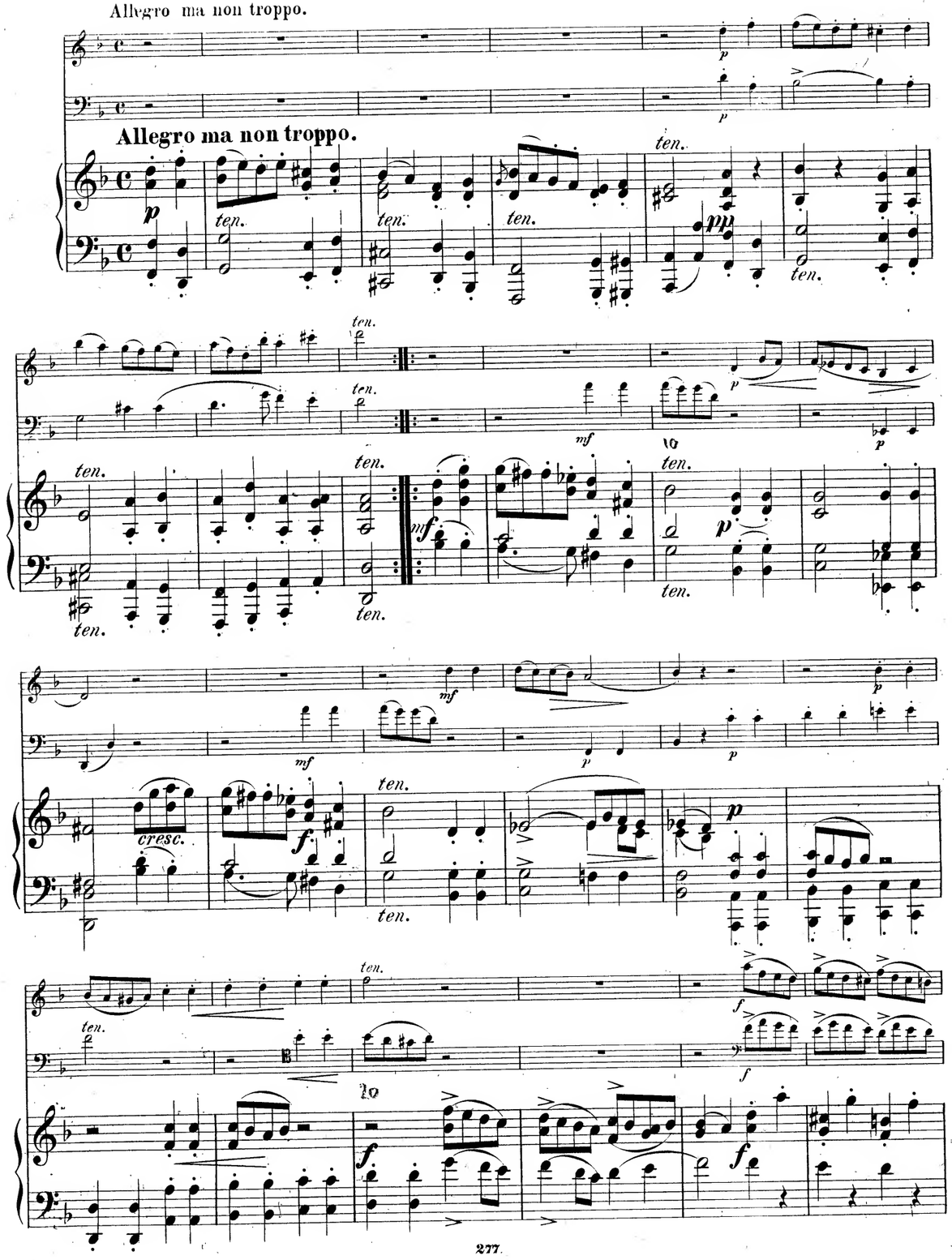



rit.
a tempo
rit.
a tempo
rit.
a tempo


cresc.
cresc.
cresc.
Un poco più moto.
cresc.
cresc.
pizz.
arco
pizz.
arco

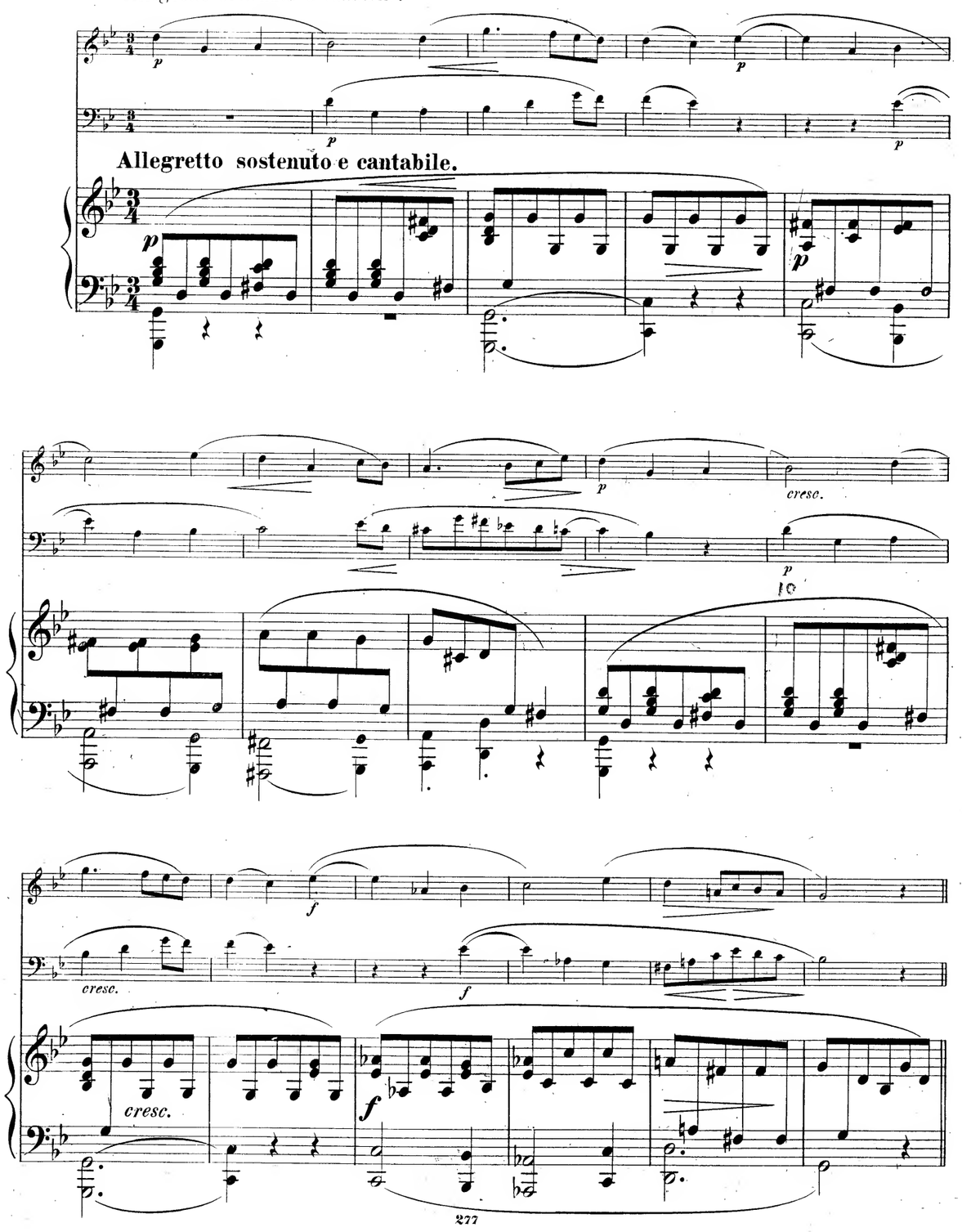
III. Gavotte.

Allegro ma non troppo.

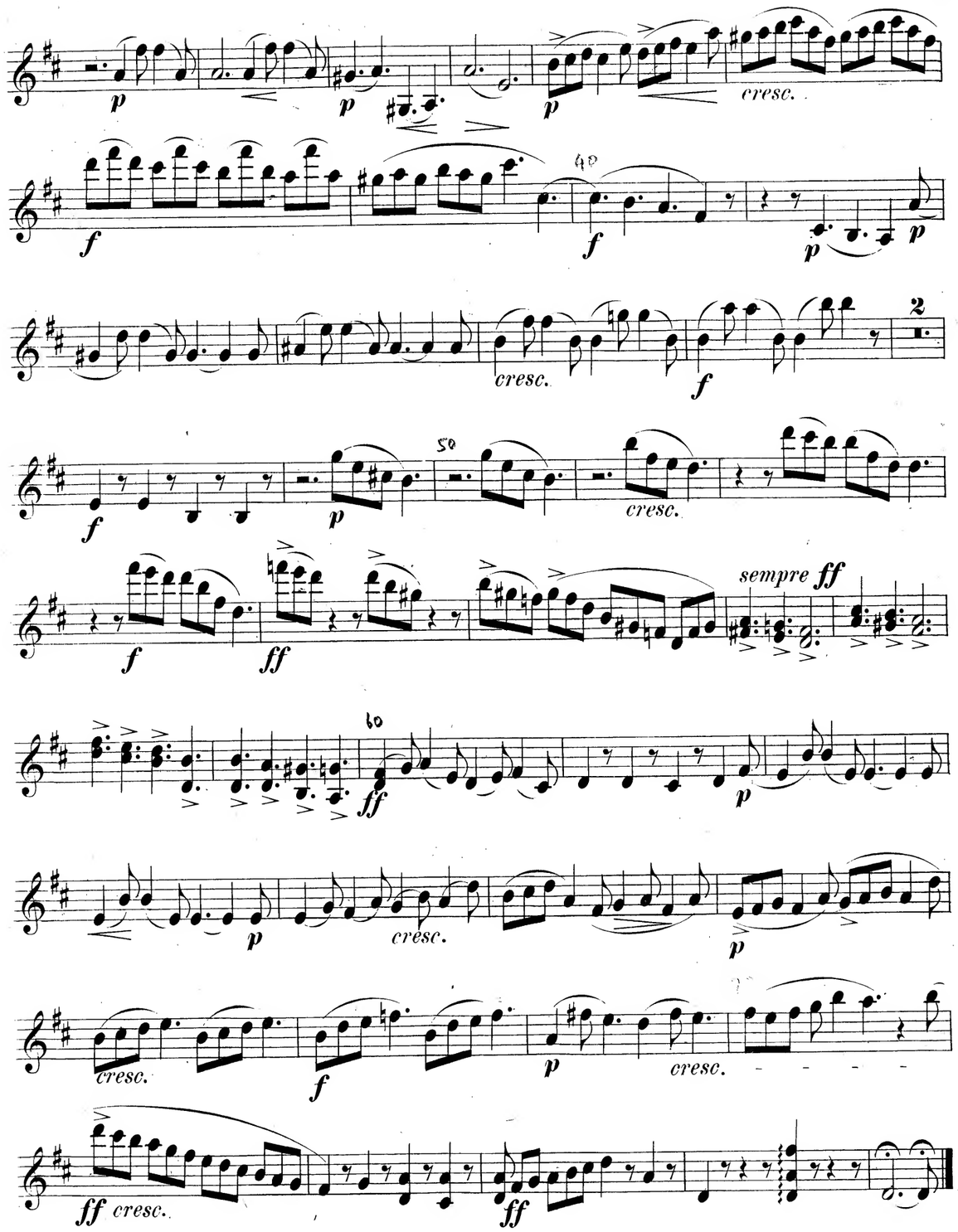


IV. Air.

Allegretto sostenuto e cantabile.



Violon.

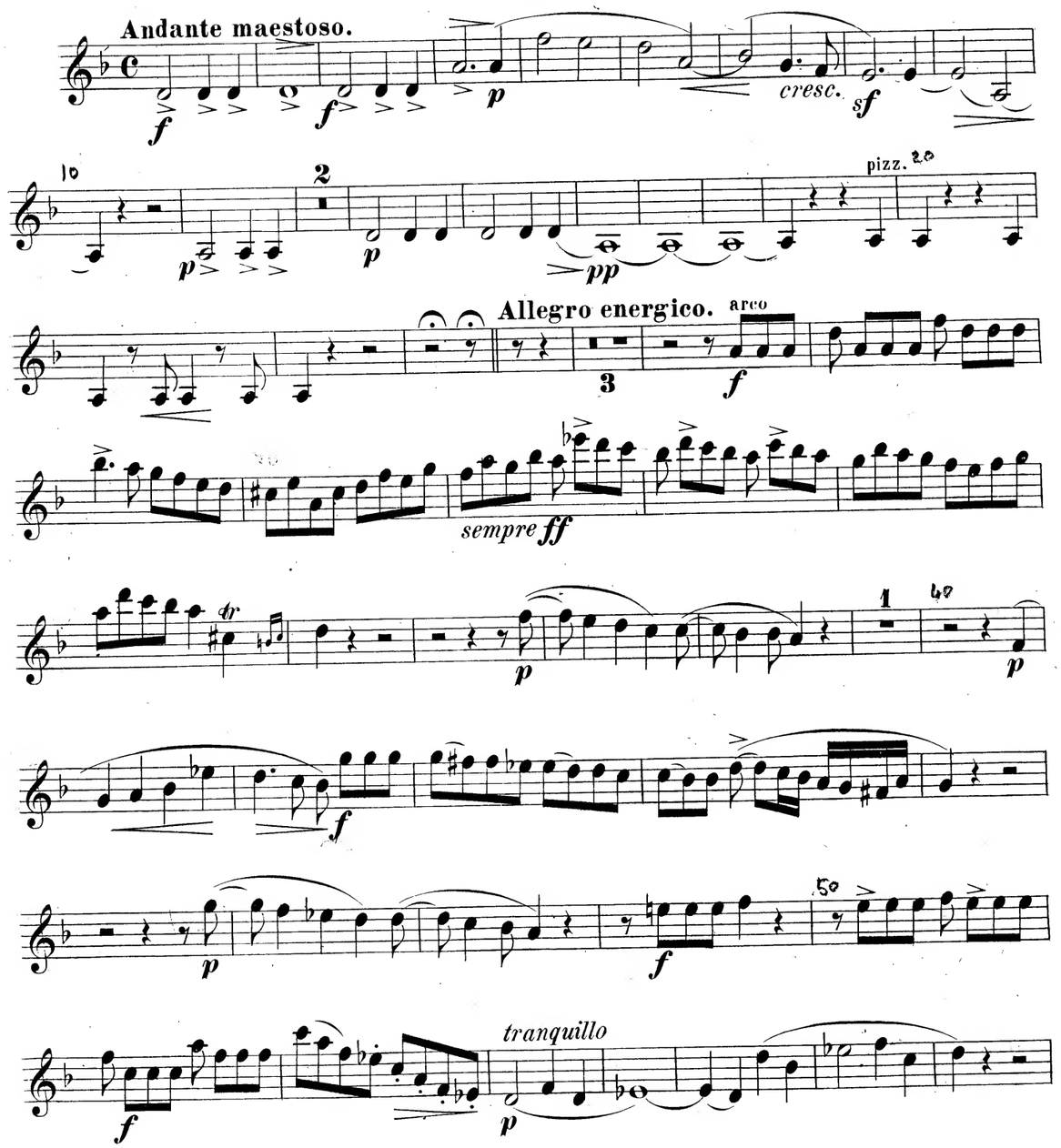


SUITE.

I. Introduction et Allegro.

Agnes Zimmermann, Op. 19.

Violon.



V. Gigue.

Allegro con spirito.

IV. Air.

Violon.

Allegretto sostenuto e cantabile.

p *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *rit.* *a tempo* *p* *p* *cresc.* *f* *p*

Un poco più moto. pizz.

p *f* arco *pp* *mf* *cresc.* *f* *mf* *cresc.* *f* *pp* *p* *cresc.* *f* *p* *rit.* *p*

Tempo I.

sf *sf* *f* *f* *ff* *tranquillo* *p* *pp* *pp* *p* *cresc.* *f* *ff*

sempre ff

molto rit. al Andante maestoso. *ff* *p*

cresc. *sf* *rit.* Allegro energico. *ff*

sf *sf* *sf*

II. Canon à la 7ième

Violon.

Allegretto grazioso.

III. Gavotte.

Violon.

Allegro ma non troppo.

AbacoAlquenAmbrosioArenskyAsplmayerAulinBargielBarnekowBarnettBazziniBendlBennettBergerBertiniBischoffBlancBlumenthalBoëlyBoisdeffreBrambach
uLiebeskindLindbladLindpaintnerLitolffLuiginiLuxMacanMacfarrenMallingMannsMaysederMicaMoliqueMojaMoniuszkoNachezNapravnikNaumannNorm
BreeBruniBungertBuonamiciCarreñoCherubiniChevillardChvalaColeridge-TaylorCremontCuiDareDavidDavidovDessoffDittersdorfDobrzynskiDontDotzauerDraesekeEllertonErnstFescaFétisFibichFinkFuchsGadeGanzGebelGernsheim
NovacekÖlanderOnslowOrellanaOuseleyParryPergerPerryPleyelPössingerPrägerProutPuchatRaffRaimondiRehbaumReinagleReineckeReissigerReussRheinbergerRichterRiemannRiesRimsky-KorsakovRodeRombergRosenhainRubinst
GodardGoldmarkGouvyGrädenerGriegGrillGrützmacherHalmHänselHaydnHeidrichHennessyHepworthHéritte-ViardotHermannHerrmannHerzogenbergHeubn
inRüferSauzaySchaffnerScharwenkaSchmittScholzSchuberthScontrinoShieldSimonettiSokolovSpeyerSpindlerSpohrStamitzStanfordStatkowskiSter
erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurlstoneHüttenbrennerJadassohnJansaJensenJentschJerabekKielKirchnerKlughardtKopylovKörteKrehlKretschmannKreutzerKrommerKrugKudelskiKuhlauLachnerLeeLek
ammarStephensStrebenSvendsenTanéievTaubertThiériotThernThomasThuilleUdbyeVanhalVeitVerhulstVierlingVolkmannViottiWalterWeyermannWichmannWilmWolfWolfrumWoodZelenski

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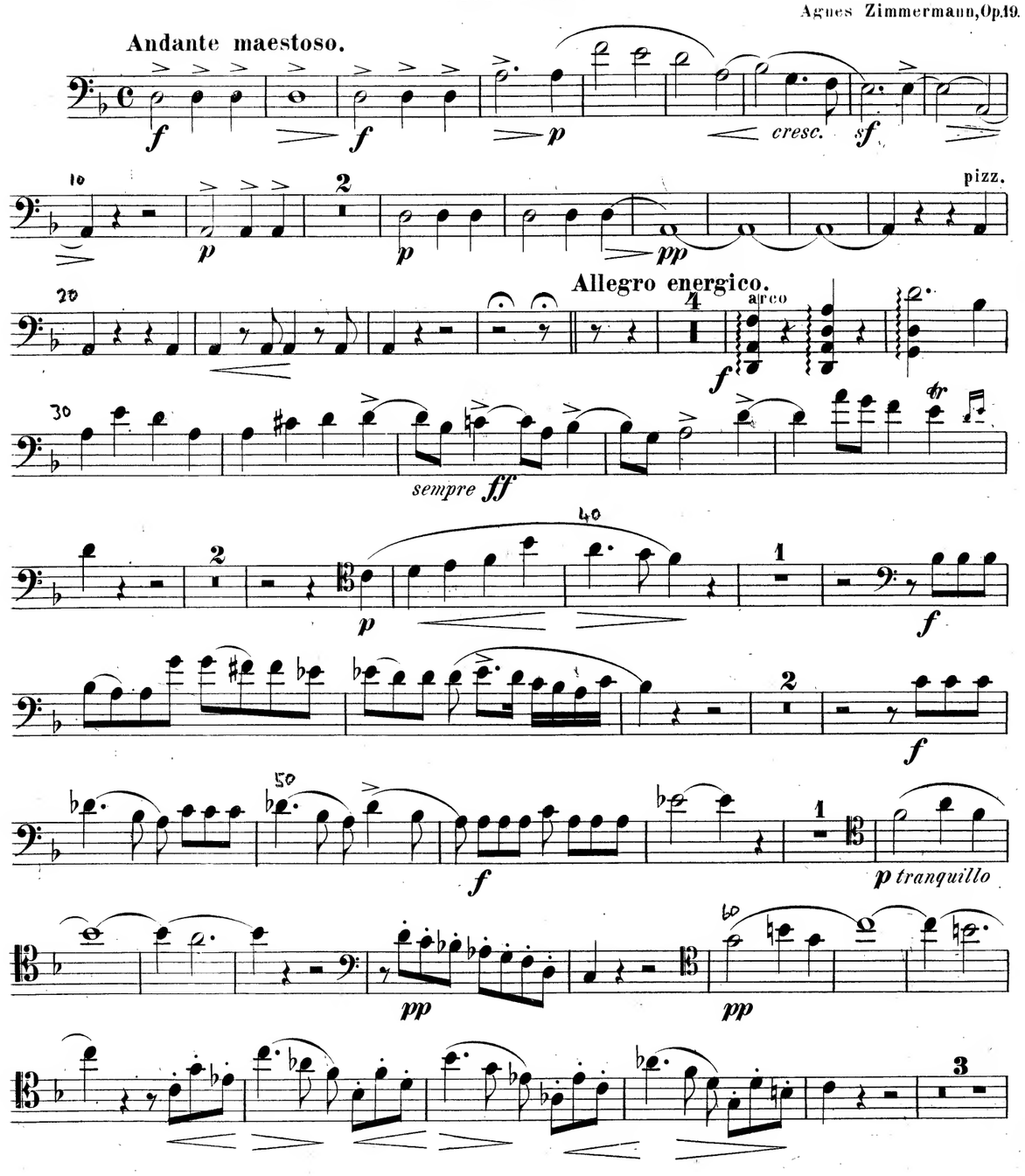
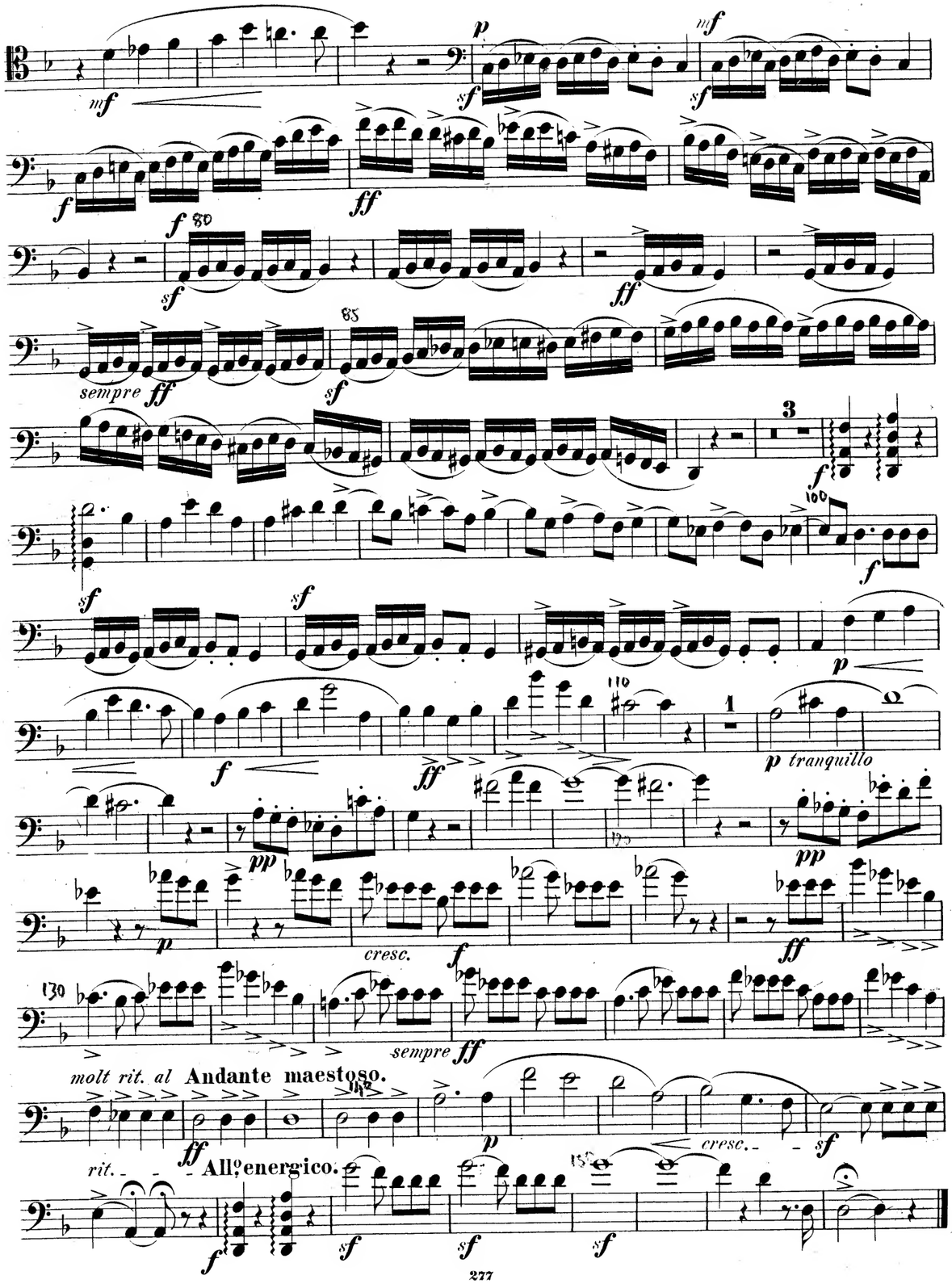
SUITE.

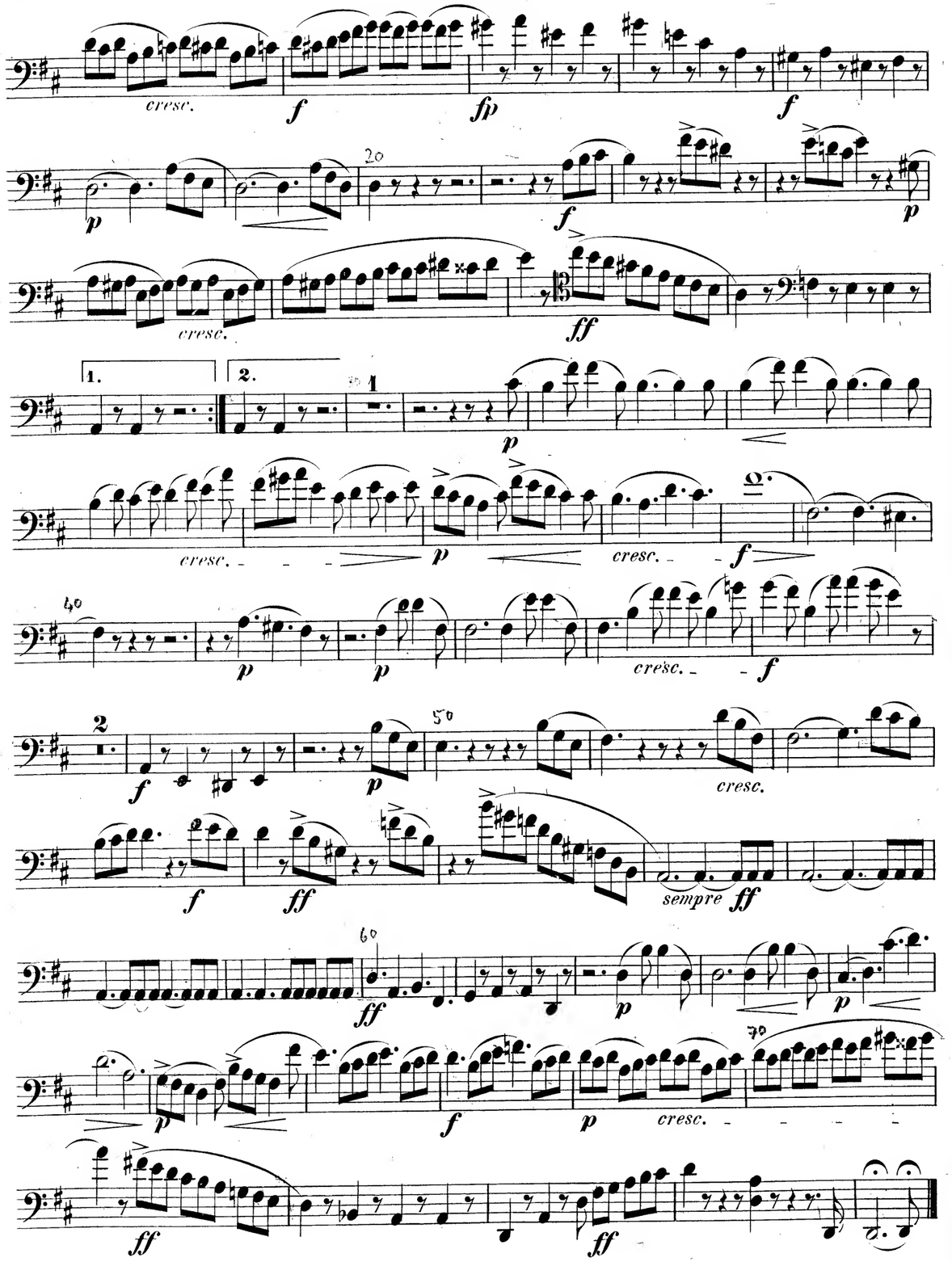
I. Introduction et Allegro.

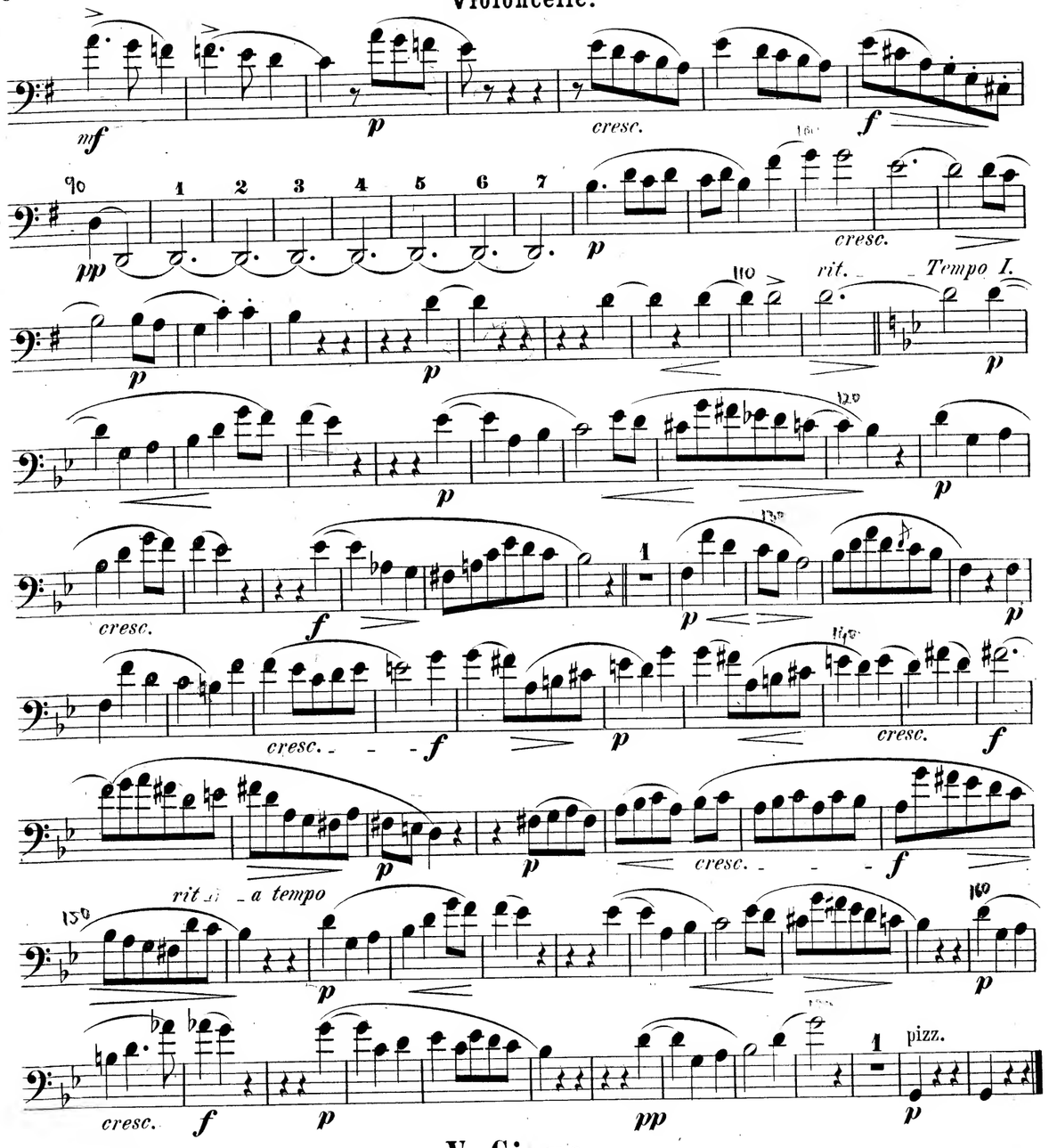
Violoncelle.

Agnes Zimmermann, Op.19.

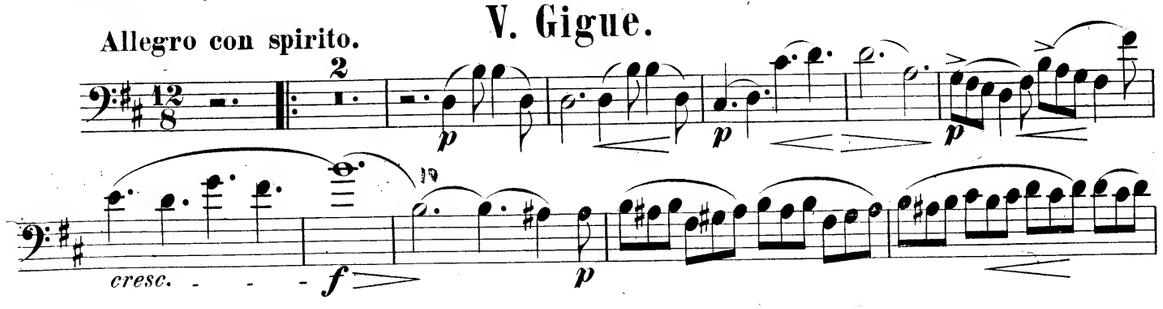



sempre
p tranquillo
cresc.
sempre
molt rit. al Andante maestoso.
rit.
All.o energico.


cresc.
cresc.
cresc.
cresc.
cresc.
sempre
cresc.

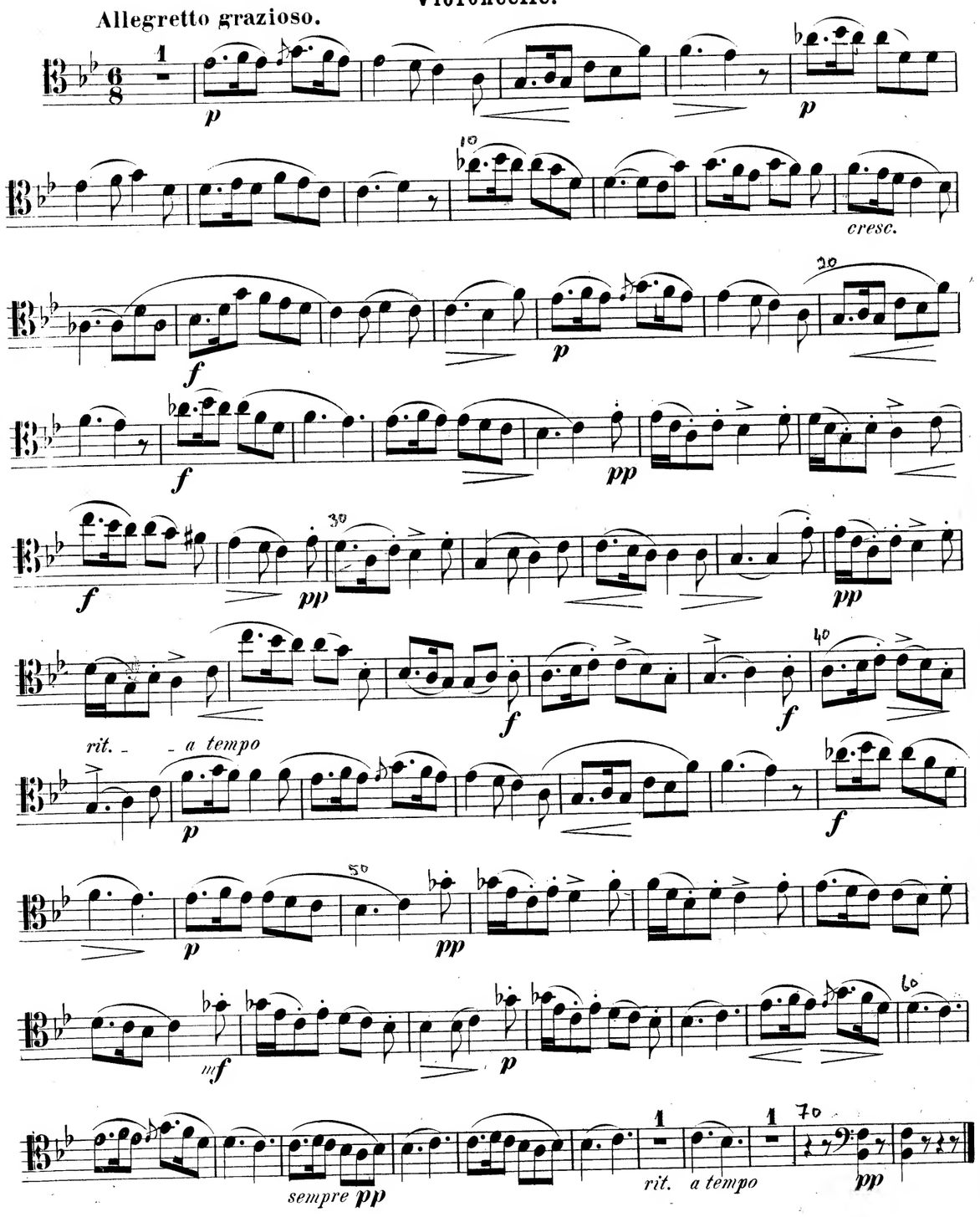


V. Gigue.



II. Canon à la 7ième.

Violoncelle.



III. Gavotte.

Allegro ma non troppo. Violoncelle.

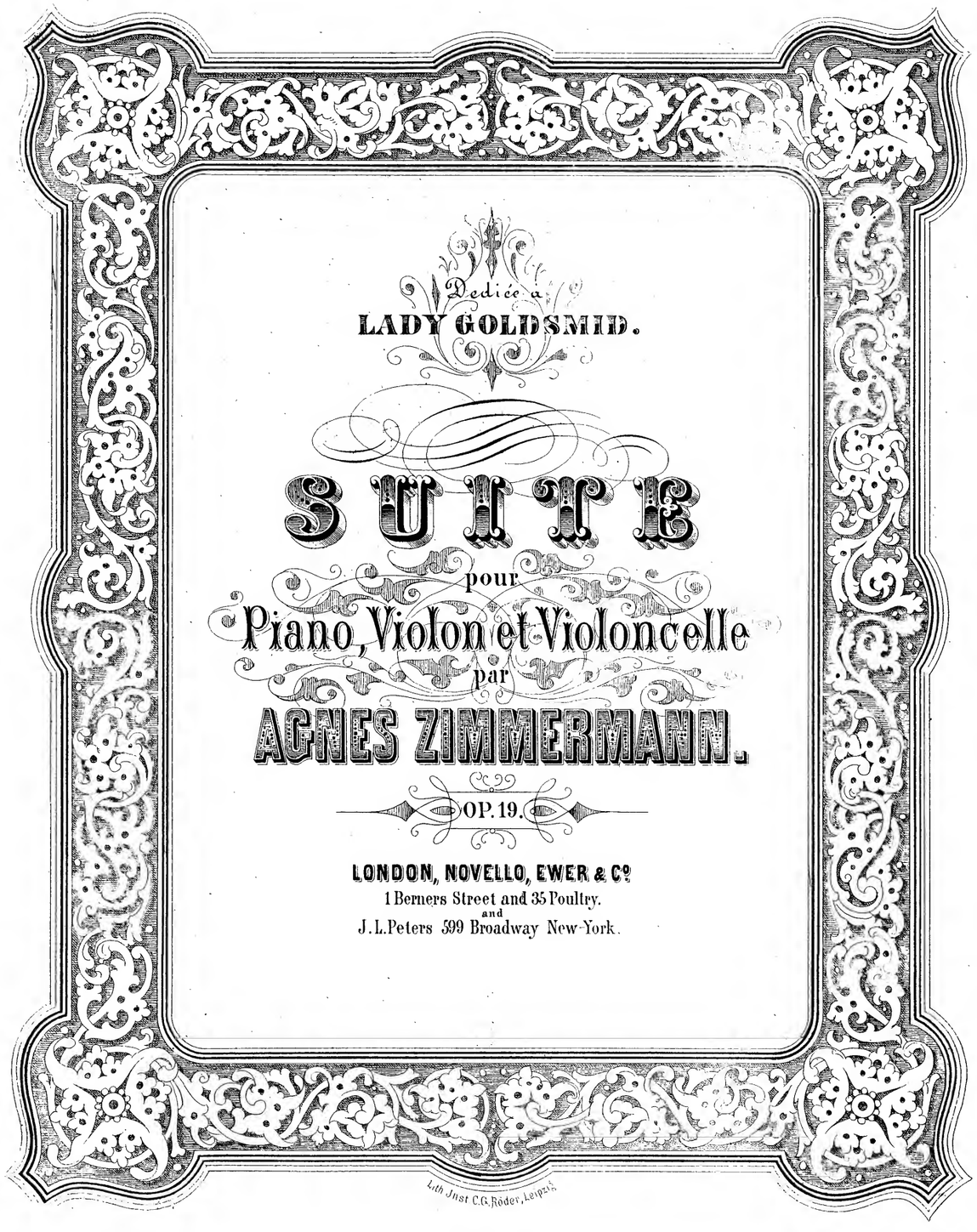
IV. Air.

Violoncelle.

Allegretto sostenuto e cantabile.

Un poco più moto.

Agnes Zimmermann (1847-1925) pianist and composer was born in Germany but was brought as a child to England. At the age of nine she entered the Royal Academy of Music and at the age of 16 made her debut at the Crystal Palace. She then played at the Leipzig Gewandhaus, toured England an Germany, and became well known as an interpreter of classical works. She appeared, along with almost all the leading instrumentalists of the day, at the Monday Popular Concerts, or "The Pops" as they were familiarly known, that remarkable series of chamber music concerts which ran at St. Jame's Hall from 1859 to 1904 and it is known that this Suite for piano trio was performed there.



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